FACULTY OF MUSIC UNIVERSITY OF TORONTO

Faculty Recital Series

PROGRAM II

NORA SHULMAN, flute
JUDY LOMAN, harp
CHE ANNE LOEWEN, piano

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SUNDAY, JANUARY 22, 1989

2:00 PM

WALTER HALL

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NEXT FACULTY RECITAL SERIES CONCERT

SUNDAY, MARCH 5, 1989 AT 2:00 PM
ST. ANDREW'S PRESBYTERIAN CHURCH
75 Simcoe Street

DOUGLAS BODLE performs Julius Reubke's **Sonata on the 94th Psalm**, as well as works by Buxtehude and Franck on the magnificent Karl Wilhelm organ at St. Andrew's Presbyterian Church -- special guest **Suzanne Shulman**, flute, joins him in performances of sonatas by Bach and Handel.

J.S. BACH:	Prelude and Fugue in A minor
HANDEL:	Sonata in C Major
FRANCK:	Chorale No. 2 in B minor
BUXTEHUDE:	Toccata in D minor
J.S. BACH:	Sonata in G minor
DUMAGE:	Plein jeu
GRIGNY:	Tierce en taille
DUMAGE:	Grand jeu
REUBKE:	Sonata in C minor on the 94th Psalm

$12/$7 students, seniors

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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PROGRAM

Sonata No. 4 in D Major — **C.P.E. BACH** (1714-1788)
- Adagio
- Allegro
- Vivace

Sonatina for Flute and Piano — **ELDIN BURTON** (b. 1913)
- Allegretto grazioso
- Andantino sognando
- Allegro giocoso quasi fandango

Fantaisie pastorale hongroise, Op. 26 — **ALBERT FRANZ DOPPLER** (1821-1883)

*** * * INTERMISSION * * ***

Danses abstraites — **GLENN BUHR** (b. 1954)
- Presto
- Lento
- Prestissimo

Judy Loman, harp

Sonata for Flute and Piano — **SERGEI PROKOFIEV** (1891-1953)
- Moderato
- Scherzo
- Andante
- Allegro con brio

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Special thanks to Air Canada for its support
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TODAY'S ARTISTS

NORA SHULMAN, Principal Flute of The Toronto Symphony since 1986, joined the orchestra in 1974 as Associate Principal Flute. A native of Los Angeles, she graduated from California State University (Northridge) with a B.A. magna cum laude. Her principal teachers have included Louise Di Tullio, Luella Howard, Sheridan Stokes and William Bennett. Miss Shulman has been an Associate Fellow at the Berkshire Music Center in Tanglewood, Co-Principal Flute of the Aspen Chamber Symphony at the Aspen Music Festival and, for two years, held the post of Second Flute with the Denver Symphony. She has performed with The Toronto Symphony, the Chamber Players of Toronto, the CJRT Orchestra and with orchestras throughout Ontario, as well as on the CBC Radio network in solo and chamber work. She was recently featured as soloist on The Toronto Symphony's Canadian Odyssey tour. Miss Shulman is Adjunct Associate Professor at the Faculty of Music, University of Toronto.

A native of Manitoba, **CHE ANNE LOEWEN** studied piano in Winnipeg, Waterloo, and England. She subsequently attended the University of Southern California, where she studied with Gwendolyn Koldofsky and Brooks Smith and, upon graduation from the Masters program, she received the award for outstanding accompanist. Based in Toronto since 1982, Miss Loewen's professional experience includes numerous performances across Canada, and throughout Europe. She is equally at home performing with vocalists and instrumentalists, and she has been frequently heard on CBC radio broadcasts. Miss Loewen is currently a member of the University of Toronto's Faculty of Music, where she teaches piano/vocal masterclasses and diction.

JUDY LOMAN graduated from the Curtis Institute of Music, where she studied with celebrated harpist Carlos Salzedo. Since 1960, she has been principal harpist with The Toronto Symphony and, as a soloist, has appeared throughout Europe, the United States, Japan and Canada. She frequently performs contemporary music and has been instrumental in having new works composed for the harp. Miss Loman is often heard on CBC radio and television, and has recorded for the RCA, Columbia, CBC and Aquitaine labels. She is winner of both a JUNO Award and the Canada Council's Grand Prix du Disque. Miss Loman is Professor of Harp at the University of Toronto and has established a school for harpists in Fenelon Falls, Ontario.

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NOTES

Sonata No. 4 in D Major **C.P.E. BACH**

It has been said that the flute was the "darling of the Rococo." Certainly, the flute enjoyed special status at the court of Frederick the Great of Prussia in the mid-18th century. He was an avid flutist and music-lover, and to nourish his interest, he gathered around him many of the best musicians of the day. J.J. Quantz, whose treatise on the flute is still a classic, was his teacher, and C.P.E. Bach was accompanist to the king. This sonata is one of several composed while in the service of the king. The graceful lines adorned with trills, snap rhythms and triplets are unmistakable features of the galant style of the mid-century, and would surely have pleased the Kenner (connoisseur) and Liebhaber (amateur) alike.

Sonatina for Flute and Piano — **ELDIN BURTON**

Eldin Burton is one a host of lesser-known American composers of this century to write chamber music for the flute. Born in Georgia in 1913, Burton studied at the Atlanta Conservatory and, in 1943, moved to New York to study piano and composition at Juilliard. In 1948, he made his concert debut in New York and, in the same year, received the New York Flute Club Award for **Sonatina for Flute and Piano**. The **Sonatina** is an exemplar of neo-romantic style, and of true chamber writing -- the composer does not neglect his own instrument in this work.

Fantaisie pastorale hongroise, Op. 26 — **ALBERT FRANZ DOPPLER**

Virtuosity is the hallmark of Doppler's **Fantaisie pastorale hongroise**. This chestnut of the romantic flute repertoire is a showcase for the prowess of the nimble performer, in imitation of the shimmering timbre of the gypsy cimbalom. In the search for the right sound, Doppler became one of the first composers to specify flute harmonics. Doppler probably composed the work for himself; both he and his brother were accomplished flutists and toured Europe together. In 1854, Doppler met Franz Liszt in Weimar. Those who know Liszt's **Hungarian Rhapsodies** for piano will notice the similarities between them and the Doppler **Fantaisie**. (In fact, Doppler transcribed several of Liszt's **Rhapsodies** for orchestra.) Both works capture the ornate melodic line, flexible rhythms and improvisational quality of Hungarian popular music.

Danses abstraites — **GLENN BUHR**

Glenn Buhr is one of the most successful young Canadian composers. Originally from Winnipeg, he is currently director of the composition program at Wilfrid Laurier University. **Danses abstraites** was composed in 1986 on commission from the CBC for a performance of Celtic dance music. In the first movement, the flute imitates the Celtic fiddle with a vigorous tune over a setting of "Oye vie" in the harp. A recitative for harp is interrupted in the second movement by a free folk tune played by the flute. The final movement is a triptych, with identical first and last sections. The centerpiece features the tune "Kimiad;" several phrases are played by the harp and "doubled" immediately in elaborate variations.

Sonata for Flute and Piano — **SERGEI PROKOFIEV**

Sergei Prokofiev was one of many Russian musicians to leave his native country in 1918, and one of the few to return as permanent resident. This he did in 1936 after almost 20 years of travel and residence in the USA and Paris. Although Prokofiev was at times criticized for decadent practices, he fared better than his contemporary Shostakovich in the precarious artistic climate of the 1930's and 1940's. In fact, Prokofiev composed a great number of works during this period, including the **Sonata for Flute and Piano** (1943), his only composition for flute. One year later, the work was transcribed for violin. A fairly conservative work, the **Sonata** nevertheless bears many of the hallmarks of Prokofiev's style -- wistful melodic lines, piquant harmonies and eccentric rhythms -- but his often sardonic wit is tempered here, perhaps by the years in Paris, to an urbane charm.

Notes by **REBECCA GREEN**

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